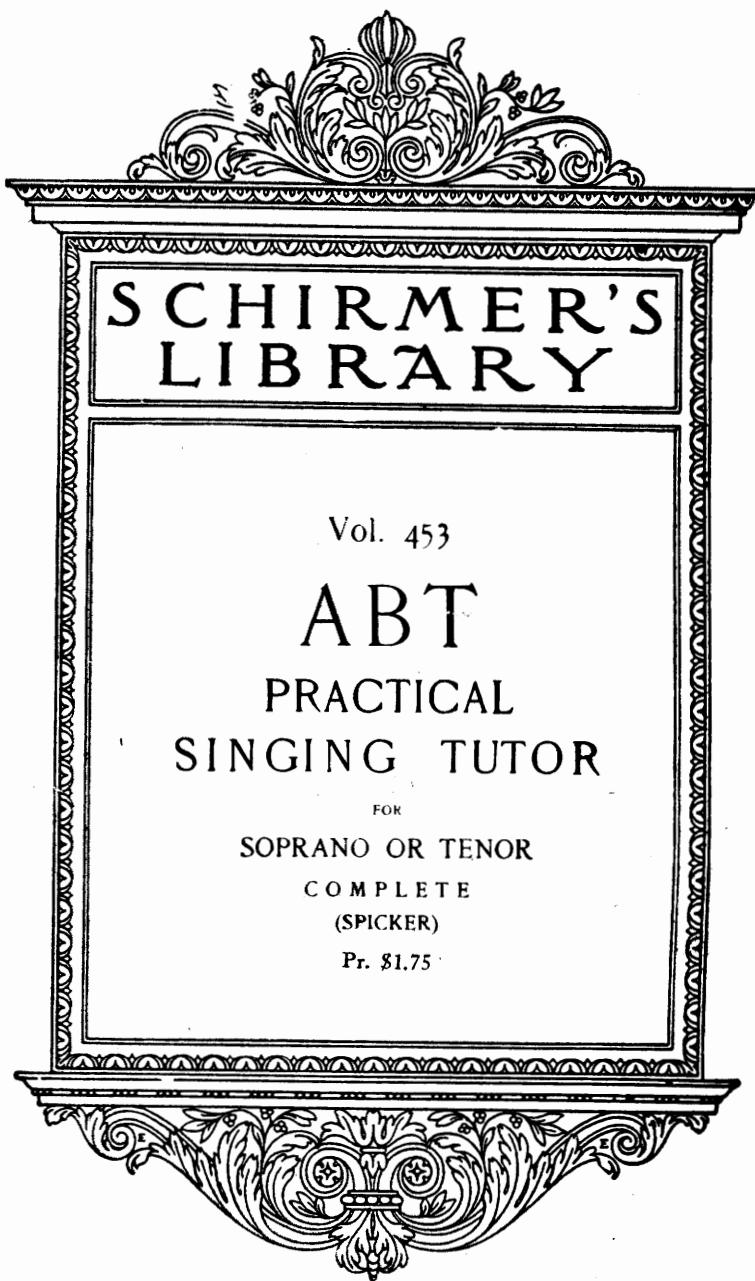
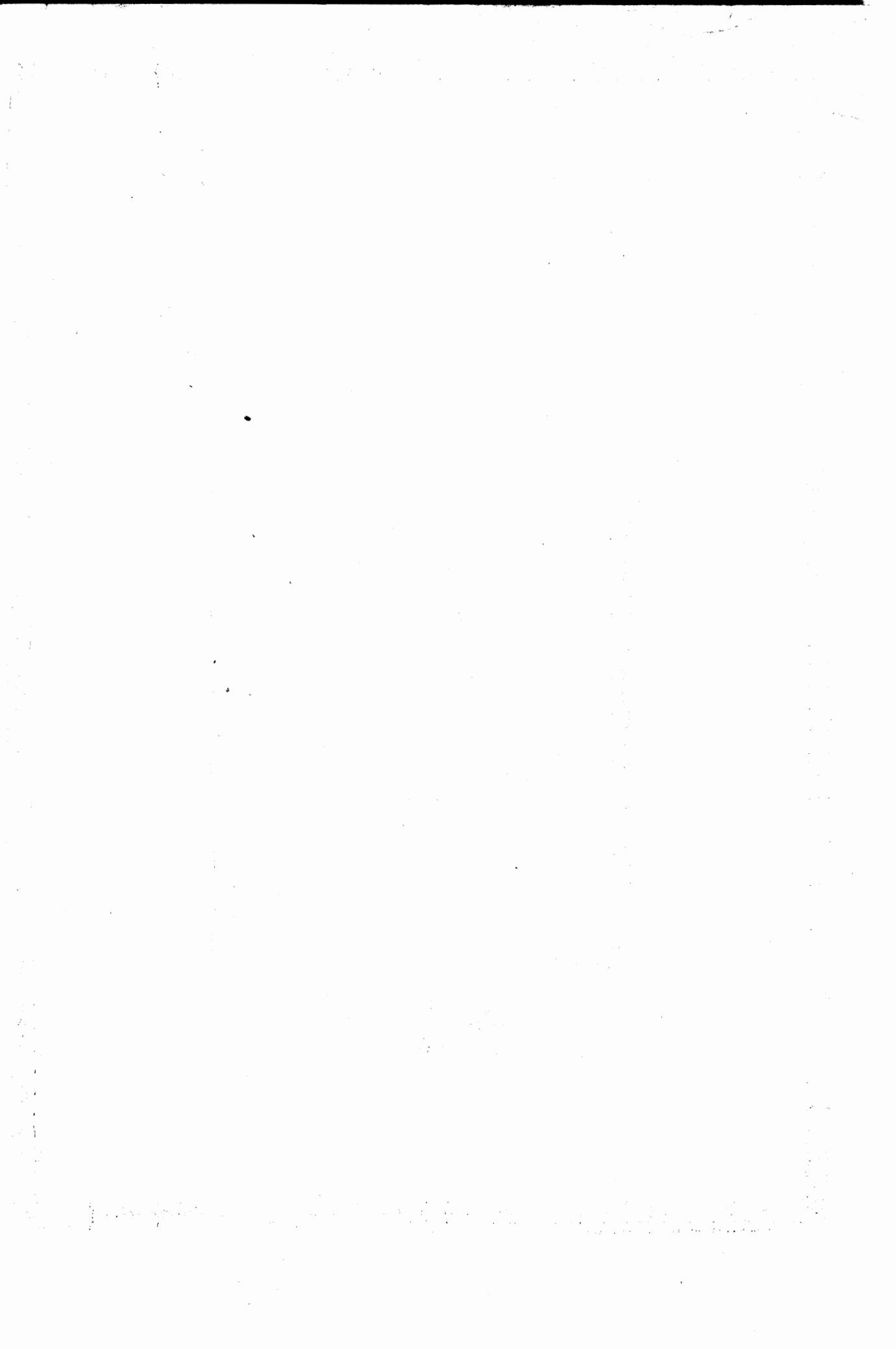


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### PRACTICAL SINGING TUTOR

FOR

SOPRANO OR TENOR (Complete and in Four Parts)

MEZZO-SOP. OR ALTO (Complete and in Four Parts)

BARITONE OR BASS (Complete and in Three Parts)

Part I. Scales and Intervals

" II. Exercises for the Cultivation of Fluency

" III. Twenty Solfeggi

" IV. Twelve Exercises on Vocalization

NEWLY REVISED EDITION, WITH A SHORT PRACTICAL TREATISE ON  
THE ART OF SINGING, BY

MAX SPICKER

NEW YORK : G. SCHIRMER

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## TREATISE ON THE ART OF SINGING.

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This text-book has been received with such marked favor by the foremost musicians and singing teachers, and has attained such popularity, that a new and thoroughly revised edition has become a real necessity. This method not being intended, as is often wrongly supposed, for self-instruction, but assuming the careful guidance of an experienced teacher, this Preface will contain a series of important theoretical and practical suggestions which have in all cases proved to be an admirable basis for instruction in singing, and are recognized as such by the most eminent authorities, like Lamperti, Garcia, Panseron, and Sieber, to whose opinions we have also occasionally referred for the following.

### ATTITUDE OF THE BODY.

The pupil should always stand while practising, and (if possible) be accompanied by another person, so that he may not only give his entire attention to his singing, but also become familiar with the capacity of his breath. It is evident that in a sitting posture the chest is more or less contracted, which must in turn restrict and impede inspiration and expiration. Hence the voice of a seated person is sure to lose materially in strength and volume. The head should not be bent forward, but raised so that the tone may not sound forced and stifled, or the flexibility of the larynx be hampered; on the other hand, it would be a mistake to raise it as high as possible, for such a stretching of the neck-muscles would prevent the production of a good tone.

### THE MOUTH.

Even a person who knows little or nothing about singing will probably see at once that the *form* given to the mouth in singing must exert the greatest influence on the quality, volume, and expression of the tone. Yet even the first and simplest rule in singing, that the mouth must be *opened*, is often ignored by many singers in an incomprehensible manner. Others fall into the opposite error of stretching their mouths to the fullest extent; this lends to the tone a harsh, rough quality, the mouth and pharynx being subjected to an undue strain. Generally speaking, the extent to which the mouth should be opened depends on its conformation, the mouth of one singer requiring to be opened more or less wide, as the case may be, than that of another in order to produce pure and beautiful tones; nevertheless, the theory of singing prescribes an approximate normal form to be observed, which the common experience of the greatest masters shows to be highly conducive to euphony of tone. The mouth should be opened about far enough to let the middle of the thumb pass between the upper and lower teeth. This opening has the form neither of a circle (O) nor of a vertical oval (O) but of a horizontal oval (O). In singing, the upper teeth should be visible about half way up, and the lower teeth scarcely at all; thus the upper lip is raised a trifle, while the under lip is kept on a level with the edge of the under teeth, though without covering them, for that would decidedly muffle the tone. The *position of the tongue* is of the highest importance. It must lie flat and perfectly quiet in the mouth, gently touching the back of the lower teeth, to allow the rising waves of sound to issue freely. So soon as the tongue is arched or its tip raised or is pressed back on its root, or is moved about uneasily in the mouth in any way, the tone loses its beauty, and bad habits are acquired which can be got rid of only at the expense of much time and trouble. To accustom the pupil to keep his tongue in its proper quiet position, the first studies are usually sung only to the vowel A, which is the best for getting the desired position or form of the mouth. For in singing with words, one and the same position cannot be retained, as not only the different consonants call at each instant for different movements of the separate parts of the mouth, but even the other vowels (E, I, O and U) bring about changes in the position of the lips, the teeth and the tongue. We therefore designate the form of the mouth just described as the *normal* one, to be taken as a starting-point, and returned to as often as the form of the words permits.

### ON TAKING BREATH.

Expertness in taking breath at the right time is one of the most essential points for a singer, if not "*the Basis of the entire Art of Singing.*" Inexperienced teachers, wrongly supposing that for drawing breath no special instruction or practice are needed, often pay no

attention at first to the way in which the pupil draws or expels his breath. They set him to singing before he knows how to control his breath; they expect him to sing long-sustained tones or long passages in one breath, without his knowing in the least how to set about it. Yet taking breath *while singing* is a totally different thing from doing so while *speaking!* When a speaker draws breath he does so quite regardless of making provision of a certain amount of breath for uttering a certain series of words; he inhales as much or as little air as happens to suit him, because he will have sufficient opportunity during the course of his speech to get a fresh supply; besides, he is bound to observe neither a fixed duration of the words nor a fixed tempo in their delivery. Nor does a speaker make a sharp distinction between the action of inspiration and that of expiration; he speaks while still drawing breath, and has sometimes already expelled the greater part of the air taken in, before he begins to speak.

*In singing this is quite different.* The supply of air which a singer takes in must be distributed in such a manner that it will hold out for the delivery of a certain number of tones, each having a fixed duration, and all being ordered in a certain tempo. For a singer can stop and take breath only where the musical phrase or the sense of the words allows. Further, in singing, the act of *inspiration* is exclusively a preparatory one, and *song must and can begin* only with the beginning of *expiration*. In giving exact rules for drawing in and expelling the breath, we shall assume that the pupil invariably and carefully follows our directions concerning the position of the body, etc.

When *taking breath*, be careful to fill the lungs abundantly, though quietly and without haste, with air; during inspiration the chest steadily rises and expands, while the abdomen recedes. But take care to draw breath neither overslowly nor too hastily; for in the first case the chest would be greatly strained and tired, whereas in the second the lungs would be rendered unable to retain the air for any length of time. One should never take breath *audibly*, but without any exertion and in a scarcely perceptible manner. Now, in order to be able to take in and retain a sufficient amount of air, the pupil must above all things avoid breathing merely with the *upper part of the lungs* (expanding the higher ribs only); the chief work in breathing should be assigned to the diaphragm and the abdominal muscles; he must also take care not to contract the glottis during inspiration, but to leave it wide open for the free ingress of air; it must not be used as if it were an active organ of breathing, for this brings laryngeal muscles into action which have very different work to do. On taking a deep breath the larynx sinks down, while the soft palate rises, and at the same instant the diaphragm is forced downward.

The air thus quietly and abundantly inspired must be very carefully husbanded by the singer during *expiration*. The pupil must not *expel* the air in quantities, but let it *flow out* gently and very gradually, under complete control. *A proper distribution of the breath is the essential point in singing.* It is not so important always to have a great supply of air at command, as to know *how to manage a moderate quantity economically*. One must therefore be able to retain the air taken in as long as possible, and never to expend too much breath on the first tones, so that the air may be equally distributed among all the tones to be sung in one breath, and flow out quietly and noiselessly. Taking breath *too often* makes the voice unsteady; the pupil should, however, be equally cautious not to force the lungs to eke out the supply of air *excessively long*.

#### PRODUCTION OF A GOOD TONE.

This depends essentially upon the following fundamental conditions: Firstly, the quietly inhaled breath must always be *drawn out*, not *pushed out*; secondly, its whole mass must be set in musical vibration, which can be done only by constantly renewing in mind the vowel on which the tone is sung, and by transforming each air-wave into a tone-wave, so to speak; thirdly, the tone must be struck and sustained at precisely the true pitch; fourthly, the tone must be able to pass out freely, unhindered by any unfavorable position or motion of the tongue, pharynx, or cavity of the mouth; and finally, it must be directed against the front part of the roof of the mouth, on which it impinges and then be reflected at the same angle, leaving unchecked the correctly opened mouth.

## PRODUCTION OF A FINE TONE.

But what is the distinction between a *good* tone and a *fine* tone? A tone is *good* which is true, bright, and free from any disagreeable by-tones (guttural, nasal, or palatal tone); a tone is rendered *fine* (beautiful) by its expressiveness, by its peculiar timbre. Thus a good tone has been called the *body* of song, and a fine tone its *soul*. A good tone by no means includes the idea of a beautiful one, whereas a beautiful tone is unimaginable without the foundation of a good one.

Beauty of tone is dual; a material, sensuous beauty, in and of the tone alone, and a spiritual beauty, giving it inspiration and character. But few chosen ones are gifted by nature with the dual beauty of tone in its fullest sense. Now, though either kind is properly a gift of nature, the sensuous beauty of tone may be acquired in perfection, even by mediocre talents, by good training and diligent study, and the way prepared for attaining even the spiritual beauty of tone. The essential element in all beauty of tone is its *swell* and *subsidence*, without which *not even a sensuous tone-value* can be conceded to song. The Italian, speaking of a rendering without life and warmth, says, "Quella voce non ha vibrazione!" The habit, so common nowadays, of imputing an entirely wrong sense to words from foreign languages, has unhappily not spared the word *tremolare*, which is continually confounded with *vibrare*. People say, "that singer's voice vibrates dreadfully," instead of saying correctly, "has a dreadful tremolo." For *vibrazione*, under which must be understood the swell and increase of the tone, together with its subsidence—its innermost life—is a *superiority*, not a *defect*, of the singer, while the *tremolo* is one of the most repulsive of vocal defects.

## DURATION AND METHOD OF PRACTICE.

The main question in practising is not "*how much*," but "*how*" one practises. Above all things, the pupil must have a good and correctly tuned piano, otherwise his intonation will be endangered, however good his ear may be; he should practise with the closest attention; call to mind, before beginning, everything to which he ought to give heed during practice, and most carefully watch every tone and vowel-sound, so that it may be begun promptly and correctly, and sustained and finished at the right pitch. The pupil should begin practice one hour after breakfast or two hours after a heavier meal, contenting himself at first with singing not longer than ten minutes consecutively, then always pausing for five minutes. After the pause he may practise fifteen or twenty minutes with brief interruptions, then rest for half an hour, and then resume practice for thirty or forty minutes (with short pauses for resting). By repeating this scheme of practice twice or thrice daily, according as his strength or the teacher's instructions permit, he will practise in all about two or three hours every day, which must never be overstepped, and should be abbreviated by an hour on lesson-days. Of course, the teacher should pay careful attention to the pupil's health, and at lesson-time allow him short breathing spells, which may be filled up—to the pupil's great benefit—with useful observations on various points in the vast field of the art of singing, with explanations of the words, etc., etc. Finally, practice should not be omitted a single day, except in the case of an indisposition or hoarseness really necessitating such omission. *The first duty of the pupil is the utmost regularity in practice.*

In the above we have attempted to touch on the most indispensable points in the study of singing, at least for beginners, and will close our preface with Schubart's glorious tribute to song: "Song is indisputably the first Article in the whole art of music, the axis around which revolves all that is called melody, modulation, and harmony. All instruments are mere imitations of the singing voice. Song sits as a king upon his throne, while round about all the instruments bow as vassals. The human voice is in the nature of things the primitive tone, all other voices in the world being but a distant echo of this divine first voice. The human throat is the first, purest, and most admirable instrument of Creation!"

## **PRACTICAL SINGING TUTOR**

# Part I.

## Production of Tone.- Intervals. Tonbildung und Treffübungen.

Edited by MAX SPICKER.

### I.

#### SUSTAINED TONES OF UNIFORM POWER.— *GLEICHMÄSSIGES AUSHALTEN DES TONES.*

Diatonic Scale.— *Diatonische Tonfolge.*

\*)

1.

\*) This exercise, like all following ones, is to be sung to the vowel "a?"(father). The tones are to be taken and sustained smoothly and evenly, the aperture formed by the mouth remaining unaltered.(See Preface).

Musical score for two voices and basso continuo. The top voice (soprano) has a continuous eighth-note pattern. The middle voice (alto) has sustained notes with grace notes. The basso continuo part shows bass notes with slurs and sixteenth-note patterns below the staff.

Musical score for two voices and basso continuo. The soprano and alto voices continue their eighth-note patterns. The basso continuo part remains consistent with sustained notes and sixteenth-note patterns.

Musical score for two voices and basso continuo. The soprano and alto voices continue their eighth-note patterns. The basso continuo part shows bass notes with slurs and sixteenth-note patterns below the staff.

Musical score for two voices and basso continuo. The soprano and alto voices continue their eighth-note patterns. The basso continuo part shows bass notes with slurs and sixteenth-note patterns below the staff.

Chromatic Scale.—*Chromatische Tonfolge.*

2.

Musical score page 5, measures 1-4. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 1-4 feature eighth-note patterns with various dynamics and articulations like dots and dashes.

Musical score page 5, measures 5-8. The staves remain the same: treble, alto, and bass. Measures 5-8 continue the eighth-note patterns with dynamic markings and articulations.

Musical score page 5, measures 9-12. The staves remain the same: treble, alto, and bass. Measures 9-12 show a continuation of the eighth-note patterns with dynamic markings and articulations.

Musical score page 5, measures 13-16. The staves remain the same: treble, alto, and bass. Measures 13-16 conclude the section with eighth-note patterns and dynamic markings.

Musical score page 6, measures 1-4. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords. Measure 2: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 3: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords. Measure 4: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords.

Musical score page 6, measures 5-8. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 6: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords. Measure 7: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 8: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords.

Musical score page 6, measures 9-12. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 9: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 10: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords. Measure 11: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 12: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords.

Musical score page 6, measures 13-16. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 13: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 14: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords. Measure 15: Treble staff has a half note followed by a whole note. Bass staves have eighth-note chords. Measure 16: Treble staff has a whole note followed by a half note. Bass staves have eighth-note chords.

## II.

## INTERVALS.\_ INTERVALLE.

✓ tick

Major Second.\_ *Grosse Secunde.* (=1 Whole Tone)

3.

L L L

### **Major Third.—*Grosse Terz.*(= 2 Tones)**

4.

Do. fa. do

9

## **Perfect Fourth.—*Reine Quarte.* (= 2½ Tones)**

5.

A musical score for piano featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). Both staves show eighth-note patterns with various slurs and rests.

Perfect Fifth.— *Reine Quinte.* (=  $3\frac{1}{2}$  Tones)

6.

The musical score for Exercise 6 is composed of six staves, each representing a different voice or part. The top staff uses soprano, alto, and bass clefs. The middle staff uses alto, tenor, and bass clefs. The bottom staff uses bass, bass, and bass clefs. The music consists of measures of quarter notes and half notes, primarily in common time. The notation includes various accidentals such as sharps and flats, and measure lines connect the notes across the staves. The score is divided into sections by vertical bar lines.

**Major Sixth. — Grosse Sexte. (=4½ Tones)**

7.

**Major Seventh. — Grosse Septime. (=5½ Tones)**

8.

Octaves.— Octaven. (= 6 Tones)

12

9.

Intervals in the Order of the Scale.— Leitereigene Intervalle.

Seconds.— Secunden. (M.= 1 Tone.)  
m.=  $\frac{1}{2}$  "

Major Sec.  
grosse Sec.

M. Sec.  
gr. Sec.

minor Sec.  
kleine Sec.

10.

M.  
gr.

M.  
gr.

M.  
gr.

m.  
kl.

M.  
gr.

M.  
gr.

m.  
kl.

Thirds. — Terzen.\*  
11. M.  
gr.

m.  
kl.

m.  
kl.

M.  
gr.

M.  
gr.

m.  
kl.

m.  
kl.

M.  
gr.

m.  
kl.

m.  
kl.

#m.  
kl.

M.  
gr.

m.  
kl.

\*) M. = 2 Tones.

m. =  $1\frac{1}{2}$  "

Fourths.—Quarten. (p =  $2\frac{1}{2}$  Tones.)perfect.  
reine.p.  
r.p.  
r.augmented. (= 3 T.)  
überm.

12.

12.

Fifths.—Quinten. (p =  $3\frac{1}{2}$  Tones.)p.  
r.p.  
r.p.  
r.

13.

13.

diminished. (= 3 T.)  
verm.

Sixths.—*Sexten.* (M.:  $4\frac{1}{2}$  Tones  
m.: 4 " " )

14.

Sevenths.—*Septimen.* (M.:  $5\frac{1}{2}$  Tones  
m.: 5 " " )

15.

Octaves.—*Octaven.* (p = 6 T.)  
perfect.

16.

Minor, Augmented, and Diminished Intervals.  
*Kleine, übermässige und verminderte Intervalle.*

Minor Seconds.—*Kleine Secunde.* (=  $\frac{1}{2}$  T.)

17.

## Augmented Seconds.—Übermässige Secunde. (= 1½ T.)

18.

## Augmented Fourths.—Übermässige Quarte. (= 3 T.)

19.

## Augmented Fifths.—Übermässige Quinte. (= 4 T.)

20.

## Diminished Fifths.—Verminderte Quinte. (= 3 T.)

21.

Diminished Sevenths. — *Verminderte Septime.* (= 4  $\frac{1}{2}$  T.)

22.

## III.

## EXERCISES ON INTONATION.

## INTONATIONS - ÜBUNGEN.

The Major Triad, with Major Third and Perfect Fifth.

*Der harte Dreiklang, (Dur) mit grosser Terz und reiner Quinte.*

\*23

The musical score for Exercise No. 23 consists of eight staves of music. Staff 1: Treble clef, key signature of one sharp (F#), common time. Staff 2: Bass clef, key signature of one sharp (F#), common time. Staff 3: Bass clef, key signature of one sharp (F#), common time. Staff 4: Treble clef, key signature of one sharp (F#), common time. Staff 5: Bass clef, key signature of one sharp (F#), common time. Staff 6: Treble clef, key signature of one sharp (F#), common time. Staff 7: Bass clef, key signature of one sharp (F#), common time. Staff 8: Treble clef, key signature of one sharp (F#), common time. The music features various chords, primarily major triads, with some minor chords and seventh chords. Measure numbers 1 through 8 are indicated above each staff.

\*) In Exercises Nos 23, 24, 25 and 26, the several phrases are to be sung throughout with perfectly uniform power of tone.

Musical score for three voices (Soprano, Alto, Bass) across four systems (measures 1-16). The score uses common time and includes various clefs (G, F, C), key signatures (F major, B-flat major, E major, A major), and dynamic markings (p, f).

- Measure 1:** Soprano (G clef) has grace notes. Alto (F clef) has sustained notes. Bass (C clef) has eighth-note patterns.
- Measure 2:** Soprano (G clef) has grace notes. Alto (F clef) has sustained notes. Bass (C clef) has eighth-note patterns.
- Measure 3:** Soprano (G clef) has grace notes. Alto (F clef) has sustained notes. Bass (C clef) has eighth-note patterns.
- Measure 4:** Soprano (G clef) has grace notes. Alto (F clef) has sustained notes. Bass (C clef) has eighth-note patterns.
- Measure 5:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 6:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 7:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 8:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 9:** Soprano (G clef) eighth-note patterns. Alto (F clef) sustained notes. Bass (C clef) eighth-note patterns.
- Measure 10:** Soprano (G clef) eighth-note patterns. Alto (F clef) sustained notes. Bass (C clef) eighth-note patterns.
- Measure 11:** Soprano (G clef) eighth-note patterns. Alto (F clef) sustained notes. Bass (C clef) eighth-note patterns.
- Measure 12:** Soprano (G clef) eighth-note patterns. Alto (F clef) sustained notes. Bass (C clef) eighth-note patterns.
- Measure 13:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 14:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 15:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.
- Measure 16:** Soprano (G clef) sustained note. Alto (F clef) eighth-note chords. Bass (C clef) eighth-note patterns.

The Minor Triad, with Minor Third and Perfect Fifth.

*Der weiche Dreiklang, (Moll) mit kleiner Terz und reiner Quinte.*

24.

A musical score for orchestra and piano, page 10, featuring ten staves of music. The top staff shows a treble clef, B-flat key signature, and common time. The second staff shows a bass clef, E-flat key signature, and common time. The third staff shows a treble clef, F-sharp key signature, and common time. The fourth staff shows a bass clef, G key signature, and common time. The fifth staff shows a treble clef, B-flat key signature, and common time. The sixth staff shows a bass clef, E-flat key signature, and common time. The seventh staff shows a treble clef, F-sharp key signature, and common time. The eighth staff shows a bass clef, G key signature, and common time. The ninth staff shows a treble clef, B-flat key signature, and common time. The tenth staff shows a bass clef, E-flat key signature, and common time.

The Chord of the Dominant-Seventh.  
*Der Septimen-(Dominanten)-Accord.*

25.

The Chord of the Diminished Seventh.—*Derverminderte Septimen-Accord.*

26.

The musical score consists of five staves of music for piano. The first staff (treble clef) starts with a bracket labeled 'a' under the first measure. The music includes various chords and bass lines across the staves, with some measures featuring grace notes and slurs.

THE SWELL AND SUBSIDENCE OF THE TONE.  
*ANSCHWELLEN UND ABNEHMEN DES TONES.*

(*Messa di voce.*)

\*) Begin on the tone which the voice can take most easily.

*Mit dem der Stimme bequemsten Tone zu beginnen.*

27.

The musical score consists of three systems of music, each with three measures. The first system is in G major (C-clef), the second in A major (F-clef), and the third in E major (G-clef). Each system has three staves: a top staff for the voice, a middle staff for the piano, and a bottom staff for the bass. The vocal line features sustained notes and dynamic markings such as *pp*, *p*, *mf*, *f*, and *pp*. The piano accompaniment provides harmonic support with chords and bass notes. The first system starts with a sustained note at *pp*, followed by a dynamic change to *p* and *mf*, then *f*, and finally back to *pp*. The second system follows a similar pattern. The third system concludes with a sustained note at *pp*, followed by *p* and *mf*, then *f*, and finally *pp*.

\*) It is best to study the swell and abatement of the tone separately, not combining them until proficiency in each is attained, when the other vowels (e, i, o, u) may also be employed. This most important exercise should be repeated at the beginning of every lesson.

pp p *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*

*pp* f >      *pp* f >      *pp* f >

*pp* p *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*

*pp* f >      *pp* f >      *pp* f >

*ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*

*pp* f >      *pp* f >      *pp* f >

*ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*

*pp* f >      *pp* f >      *pp* f >

*ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*      *ppp* *mf* f *mf* p *pp*

*pp* f >      *pp* f >      *pp* f >

## THE PORTAMENTO.—*TRAGEN DES TONES.*

### Seconds.—*Secunden.*

Very slow. *Sehr langsam.*

\*) 28.

*Example.*  
Ausführung:

1. *Do re mi mi fa fa sol*

2. *sol la la si si do do re*

3. *re mi mi re re do do si si la*

4. *la sol sol fa fa mi mi re re do*

<sup>\*)</sup> Exercises Nos. 28, 29, 30, 31, 32, are all, at first, to be sung to the vowel "a"; then the portamento should be practiced, at first, with uniform power of tone, then with the *decre* 10566 a *scendo*, — and finally with the *crescendo*. —

Thirds. — *Terzen.*

29.

Do mi re fa mi sol fa la sol si

*Example.*  
Ausführung:

la do si re do mi re fa mi sol

sol mi fa re mi do re si do la

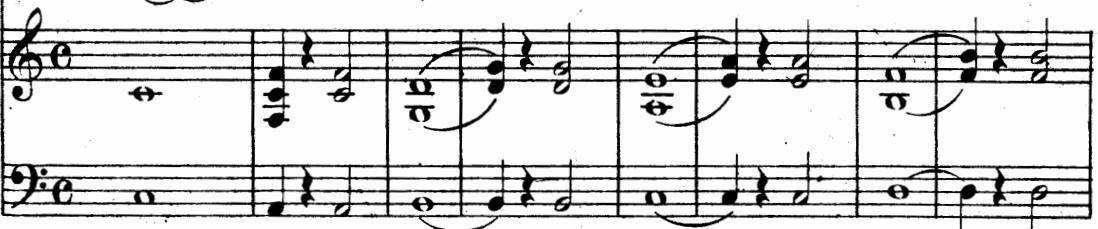
si sol la fa sol mi fa re mi do

## Fourths.—Quarten.

30. 

Do fa re sol mi la fa si

*Example.*  
Ausführung:

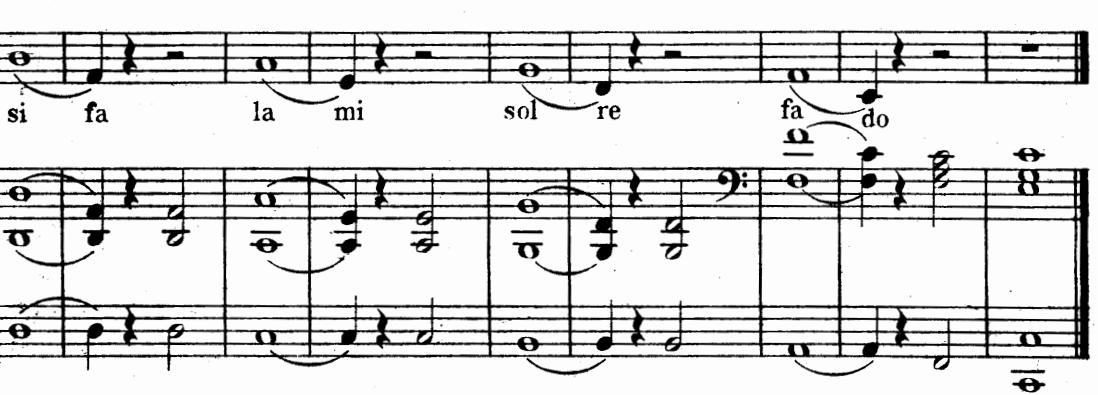




sol do la re si mi do fa re sol



sol re fa do mi si re la do sol



si fa la mi sol re fa do

## Fifths. — Quinten.

32.

*Example.*  
Ausführung:

Do sol fa la mi si fa do sol re

la mi si fa do sol sol do fa si mi

la re sol do fa si mi la re sol do

## Octaves. — Octaven.

33.

*Example.*  
Ausführung:

do do re re mi mi fa fa sol sol

sol sol fa fa mi mi re re do do

10566 a

303445

# Part II.

## Exercises for the Cultivation of Fluency. Übungen zur Ausbildung der Geläufigkeit.

Edited by MAX SPICKER.

### I.

#### SCALE-EXERCISES.— TONLEITER-ÜBUNGEN.

First without practicing the 2<sup>nd</sup> measure.  
Erst ohne den zweiten Takt zu üben.

1.

2.

3.

4.

5.

6.

\*) First sing through Exercise N° 1, and then Nos. 2, 3, 4, 5 and 6 in succession.

Musical score page 33, measures 1 through 6. The score consists of two systems. The top system has five staves, all in G clef and 2/4 time. The first four staves are in E-flat major (indicated by three flats) and the fifth staff is in C major (indicated by one sharp). The bottom system has two staves, both in F major (indicated by one sharp). Measures 1-6 show a continuous line of eighth and sixteenth notes, with measure 6 concluding with a half note followed by a fermata.

Musical score page 33, measures 7 through 12. The top system continues with the same five staves and key signatures as the previous measures. The bottom system continues with the same two staves in F major. Measures 7-12 show a continuation of the eighth and sixteenth-note pattern, with measure 12 concluding with a half note followed by a fermata.

Musical score page 34, first system. The score consists of eight staves. The top six staves are in G clef, B-flat key signature, and common time. The bottom two staves are in C clef, B-flat key signature, and common time. The music features eighth-note patterns and sixteenth-note patterns. Measures 1 through 6 are in B-flat major. Measure 7 begins a transition to G major.

Musical score page 34, second system. The score continues with eight staves. The top six staves remain in G clef, B-flat key signature, and common time. The bottom two staves switch to G clef, G major, and common time. The music continues with eighth-note and sixteenth-note patterns. Measures 7 through 12 are in G major.

Musical score page 35, measures 1 through 7. The score consists of two systems. The top system has five staves, each starting with a treble clef. The bottom system has two staves, starting with a bass clef. Measures 1-6 show various note patterns (eighth and sixteenth notes) with slurs and grace notes. Measure 7 begins with a change in key signature to B-flat major (two flats), indicated by a double flat sign before the key signature.

Musical score page 35, measures 8 through 15. The top system continues with eighth and sixteenth-note patterns. The bottom system shows harmonic changes, starting with B-flat major (two flats) and transitioning to G major (one sharp). Measures 14 and 15 conclude with a return to the original key signature of F major (one flat).

Musical score for two staves, measures 36-45.

**Staff 1 (Top):**

- Measures 36-40: Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 41: Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 42: Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 43: Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 44: Notes on G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 45: Notes on G4, A4, B4, C5, D5, E5, F5, G5.

**Staff 2 (Bottom):**

- Measures 36-40: Notes on C3, D3, E3, F3, G3, A3, B3, C4.
- Measure 41: Notes on C3, D3, E3, F3, G3, A3, B3, C4.
- Measure 42: Notes on C3, D3, E3, F3, G3, A3, B3, C4.
- Measure 43: Notes on C3, D3, E3, F3, G3, A3, B3, C4.
- Measure 44: Notes on C3, D3, E3, F3, G3, A3, B3, C4.
- Measure 45: Notes on C3, D3, E3, F3, G3, A3, B3, C4.

The image shows a page of sheet music for piano, consisting of six staves. The top five staves are in treble clef and have a key signature of two sharps (F# major or C# minor). The bottom staff is in bass clef and has a key signature of one sharp (G major or E minor). The music is divided into measures by vertical bar lines. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth notes in measure 1, followed by a measure of rests. Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth notes in measure 3, followed by a measure of rests. Measures 5-6: Treble staff has sixteenth-note patterns. Bass staff has eighth notes in measure 5, followed by a measure of rests. Measures 7-8: Treble staff has sixteenth-note patterns. Bass staff has eighth notes in measure 7, followed by a measure of rests.

10566 b

See  
why  
no  
here

7.

a

8.

9.

**a**

**a**

**a**

10.

a

a

\*) The pupil must strictly observe the breathing marks,<sup>(9)</sup> but avoid too long pauses when taking breath.

11.

a

The image displays four staves of musical notation, likely for two voices (soprano and basso continuo). The notation consists of two systems of music, each with two measures per system.

**Staff 1 (Top):**

- Measure 1: Treble clef, G major (indicated by a 'G' with a circle), common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.
- Measure 2: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.

**Staff 2 (Second from Top):**

- Measure 1: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.
- Measure 2: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.

**Staff 3 (Third from Top):**

- Measure 1: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.
- Measure 2: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.

**Staff 4 (Bottom):**

- Measure 1: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.
- Measure 2: Treble clef, G major, common time. The soprano part has eighth-note pairs followed by a sixteenth-note group. The basso continuo part has a bass note followed by a sixteenth-note group.

12. a

13.

\*)

a

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\*) Sing slowly, at first, repeating faster by degrees, to obtain as perfect intonation and precision as possible.

14.

15.

The image displays three staves of musical notation, likely for a two-voice composition with basso continuo. The top two staves represent the upper voices, each consisting of a treble clef, a key signature of one sharp (F#), and four measures. The first measure of each voice contains sixteenth-note patterns. The second measure contains eighth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure contains eighth-note patterns. The bottom staff represents the basso continuo, featuring a bass clef and a key signature of one sharp (F#). It also consists of four measures, where each measure contains a single note followed by a basso continuo symbol (a vertical line with a horizontal bar at the top).

16.

a

17.

a

18.

19.

20.

21.

Musical score for three staves. The top two staves are treble clef and the bottom staff is bass clef. The music consists of six measures. Measures 1-2: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 3: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 4: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 5: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 6: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note.

Musical score for three staves. The top two staves are treble clef and the bottom staff is bass clef. The music consists of six measures. Measures 1-2: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 3: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 4: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 5: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 6: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note.

Musical score for three staves. The top two staves are treble clef and the bottom staff is bass clef. The music consists of six measures. Measures 1-2: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 3: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 4: The top staff has eighth-note pairs followed by a half note. The middle staff has eighth-note pairs followed by a half note. Measure 5: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note. Measure 6: The top staff has quarter notes. The middle staff has eighth-note pairs followed by a half note.

18.

The musical score for piano, page 48, system 18, contains four systems of music. Each system is composed of three staves: Treble, Bass, and Pedal. The music is in common time. The first system begins with a melodic line in the Treble staff, followed by harmonic chords in the Bass staff, and sustained notes in the Pedal staff. The second system continues with similar patterns. The third system introduces grace notes above the main melody. The fourth system concludes the section with grace notes and harmonic support.

19.

a a a

20.

a

21.

a

22.

a

10566 b

23.

24.

25.

26.

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347.

348.

<img alt="Continuation of musical score from measure 348. Bass clef, common time. Shows sixteenth-note patterns

The musical score consists of six systems of two-staff notation. Both staves begin in G minor (one flat) and play identical eighth-note patterns. In the fourth measure of each system, the bass staff's key signature changes to F major (one sharp). In the seventh measure, it changes back to G minor. In the tenth measure, it changes again to G major (no sharps or flats). The bass staff's notes are primarily eighth notes, while the top staff includes some sixteenth-note figures.

23.

Musical score for piano, page 52, measure 23. The score consists of two staves. The top staff is in treble clef, 8th note time, dynamic *p*, and includes a basso continuo staff below it. The bottom staff is also in treble clef, 8th note time. The music features eighth-note patterns with slurs and grace notes. The basso continuo part consists of sustained notes with vertical stems.

Continuation of the musical score for piano, page 52, measure 23. The top staff continues with eighth-note patterns and slurs. The basso continuo staff shows sustained notes with vertical stems. The bottom staff continues with eighth-note patterns and slurs.

Continuation of the musical score for piano, page 52, measure 23. The top staff continues with eighth-note patterns and slurs. The basso continuo staff shows sustained notes with vertical stems. The bottom staff continues with eighth-note patterns and slurs.

24.

Musical score for piano, page 52, measure 24. The score consists of two staves. The top staff is in treble clef, 8th note time, dynamic *a*, and includes a basso continuo staff below it. The bottom staff is also in treble clef, 8th note time. The music features eighth-note patterns with slurs and grace notes. The basso continuo part consists of sustained notes with vertical stems.

Continuation of the musical score for piano, page 52, measure 24. The top staff continues with eighth-note patterns and slurs. The basso continuo staff shows sustained notes with vertical stems. The bottom staff continues with eighth-note patterns and slurs.

Continuation of the musical score for piano, page 52, measure 24. The top staff continues with eighth-note patterns and slurs. The basso continuo staff shows sustained notes with vertical stems. The bottom staff continues with eighth-note patterns and slurs.

\*) Inspire quickly and inaudibly; accent sharply and strictly in time.

10566 b

25.

26.

<sup>\*)</sup> Chromatic Scales. — Chromatische Tonleiter.

27.

<sup>\*)</sup> Of course, these exercises also must be practiced, at first, very slowly, and likewise with the greatest care and attention; for nothing else so promotes and establishes purity of intonation as this progression of the voice through the narrowest intervals.



At first, slowly, then strictly in time. *Erst langsam, dann streng im Takt.*

28.

At first, slowly, then strictly in time. *Erst langsam, dann streng im Takt.*

29.

a

At first slowly, then strictly in time *Erst langsam, dann streng im Takt.*

30.

30.

a

$\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

$\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$

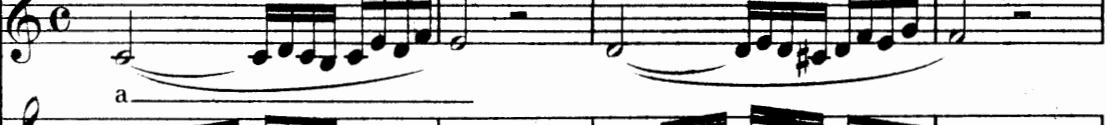
$\frac{8}{8}$   $\frac{8}{8}$

\*)

31. 

32. 

33. 

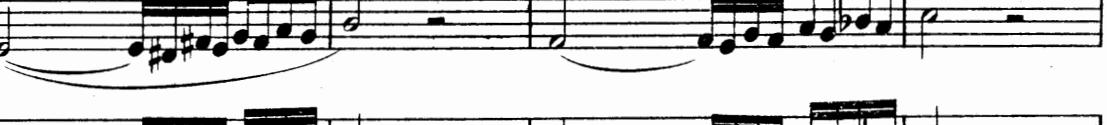
34. 

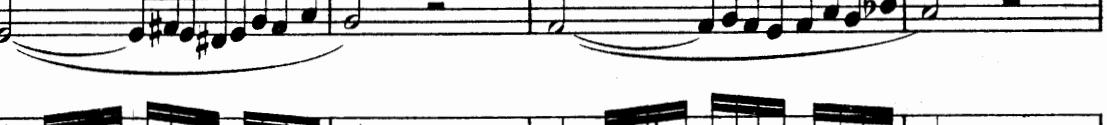
35. 













\*) Sing throughout with uniform power of tone, at first softly (*p*), then half-loud (*mf*), then loud (*f*).  
10566b

Musical score for piano, page 59, featuring two systems of music. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. Measures 1 through 8 are identical in both staves, consisting of eighth-note patterns. Measures 9 through 12 are also identical in both staves, featuring sixteenth-note patterns. Measures 13 through 16 show a transition, with the bass staff changing to a different harmonic progression. Measures 17 through 20 conclude the section with a return to the original harmonic scheme.

36. 

37. 

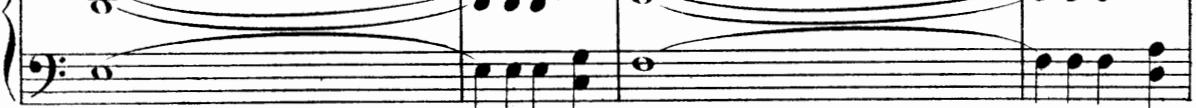
38. 

39. 

40. 

41. 

42. 

43. 

\*) Such a group of 3 tones is called a Triplet. Take care always to give the first tone a slight accent; the other 2 then follow unaccented, and in exact time.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the section. The time signature is common time. The music is divided into measures by vertical bar lines. Measures 61-65 show sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measures 66-70 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 71-75 show sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measures 76-80 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 81-85 show sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measures 86-90 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 91-95 show sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measures 96-100 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Practice, at first, without the 2<sup>nd</sup> measure.

Zuerst ohne den zweiten Takt zu üben.

41.

A musical score for piano, page 63, featuring five staves of music. The score consists of two systems of measures, each ending with a repeat sign and a double bar line, indicating a repeat of the previous section.

**Measure 1:** The first staff begins with a forte dynamic (f) in 2/4 time. The second staff begins with a piano dynamic (p). The third staff begins with a piano dynamic (p). The fourth staff begins with a forte dynamic (f).

**Measure 2:** The first staff ends with a forte dynamic (f). The second staff ends with a piano dynamic (p). The third staff ends with a forte dynamic (f). The fourth staff ends with a piano dynamic (p).

**Measure 3:** The first staff begins with a forte dynamic (f) in 2/4 time. The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p).

**Measure 4:** The first staff ends with a forte dynamic (f). The second staff ends with a piano dynamic (p). The third staff ends with a forte dynamic (f). The fourth staff ends with a piano dynamic (p).

**Measure 5:** The first staff begins with a forte dynamic (f) in 2/4 time. The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p).

**Measure 6:** The first staff ends with a forte dynamic (f). The second staff ends with a piano dynamic (p). The third staff ends with a forte dynamic (f). The fourth staff ends with a piano dynamic (p).

**Measure 7:** The first staff begins with a forte dynamic (f) in 2/4 time. The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p).

**Measure 8:** The first staff ends with a forte dynamic (f). The second staff ends with a piano dynamic (p). The third staff ends with a forte dynamic (f). The fourth staff ends with a piano dynamic (p).

Practice, at first, in two halves.

Zuerst in zwei Hälften getheilt zu üben.

42.

Musical score for system 1 of measure 42. It consists of three staves. The top staff is in treble clef (C), the middle staff is in bass clef (C), and the bottom staff is also in bass clef (C). The music is in common time. The first half of the measure contains eighth-note patterns. The second half contains sixteenth-note patterns. The bass clef staff has a bassoon dynamic (bassoon symbol).

Musical score for system 2 of measure 42. It consists of three staves. The top staff is in treble clef (C), the middle staff is in bass clef (C), and the bottom staff is also in bass clef (C). The music is in common time. The first half of the measure contains eighth-note patterns. The second half contains sixteenth-note patterns. The bass clef staff has a bassoon dynamic (bassoon symbol).

Musical score for system 3 of measure 42. It consists of three staves. The top staff is in treble clef (C), the middle staff is in bass clef (C), and the bottom staff is also in bass clef (C). The music is in common time. The first half of the measure contains eighth-note patterns. The second half contains sixteenth-note patterns. The bass clef staff has a bassoon dynamic (bassoon symbol).

Musical score for system 4 of measure 42. It consists of three staves. The top staff is in treble clef (C), the middle staff is in bass clef (C), and the bottom staff is also in bass clef (C). The music is in common time. The first half of the measure contains eighth-note patterns. The second half contains sixteenth-note patterns. The bass clef staff has a bassoon dynamic (bassoon symbol).

The musical score consists of four systems of music, each with three staves: Soprano (top), Alto (middle), and Bass (bottom). The key signature changes from common time (indicated by a 'C') to A major (two sharps) and then to D major (one sharp). The bass staff includes dynamic markings such as  $\text{f} \ddot{\text{o}}$  (fortissimo) and  $\text{ff} \ddot{\text{o}}$  (fortississimo).

**System 1:** Soprano has eighth-note patterns. Alto and Bass are mostly rests.

**System 2:** Soprano has eighth-note patterns. Alto and Bass have eighth-note patterns.

**System 3:** Soprano has eighth-note patterns. Alto and Bass have eighth-note patterns.

**System 4:** Soprano has eighth-note patterns. Alto and Bass have eighth-note patterns.

43.

\*) 44.

\*) In singing N° 44, take care to make no unduly long pauses.

Lo  
Tah

II.

ARPEGGIOS. — ARPEGGIEN.

Broken Chords. — Gebrochene Accorde.

45.

The musical score consists of three staves of piano music. Staff 1 (top) starts with a dynamic 'f' and a slur over the first measure. Staff 2 (middle) starts with a dynamic 'ff'. Staff 3 (bottom) starts with a dynamic 'ff'. Both staves have a repeat sign with dots at the end of the first measure. The second measure begins with a dynamic 'ff' for both staves. Measures are separated by vertical bar lines. The music is composed of eighth and sixteenth note patterns.

\*) Through an oversight, no exercises in minor have been given. The latter being quite as important as those in major, and far more difficult, teachers are urgently advised to let pupils study this entire section first in major and then in minor. In N° 46, pay special attention to the *staccato*. The first note of each group in N° 47 is to be accented, as in triplets.

At first, without practicing the 2nd measure.  
Zuerst ohne den zweiten Takt zu üben.

poco rit.

46.

At first, without practicing the 2<sup>nd</sup> measure.  
*Zuerst ohne den zweiten Takt zu üben.*

47.

The image displays a page of musical notation for two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The first two measures feature eighth-note patterns. The next two measures show sustained notes with grace notes. The final two measures return to eighth-note patterns. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It also consists of six measures. The first two measures feature eighth-note patterns. The next two measures show sustained notes with grace notes. The final two measures return to eighth-note patterns. The notation includes various dynamic markings such as crescendos and decrescendos, and performance instructions like 'riten.' and 'accel.'

A musical score for piano, page 71, featuring four systems of music. The score consists of two staves per system. The top staff uses a treble clef and a key signature of two sharps (F# major or C# minor). The bottom staff uses a bass clef and a key signature of one sharp (G major or E minor). The music is divided into measures by vertical bar lines. Measures 1-4 show eighth-note patterns in the treble staff and sustained notes in the bass staff. Measures 5-8 show sixteenth-note patterns in the treble staff and sustained notes in the bass staff. Measures 9-12 show eighth-note patterns in the treble staff and sustained notes in the bass staff. Measures 13-16 show sixteenth-note patterns in the treble staff and sustained notes in the bass staff.

At first, without practicing the 2nd measure. Zuerst ohne den zweiten Takt zu üben.

48.

49.

## III.

## ORNAMENTS. — VERZIERUNGEN.

a.)<sup>\*</sup> Acciaccatura. — *Der kurze Vorschlag.*

50.

\*) The Acciaccaturas before the large notes must be sung as short as possible, with very distinct and pure intonation; their time-value is subtracted from that of the following large notes. They are much shorter than the long appoggiaturas, from which they are distinguished by the slanting stroke through the tail



51

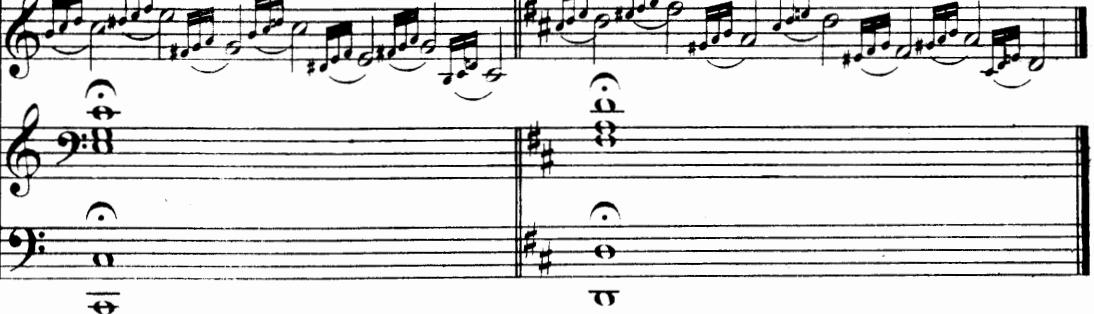
b. Acciaccatura doppia. — *Der Doppelschlag.*

52

53

c. Inverted Mordent. — *Der Pralltriller.*Inverted Turn. — *Schleifer.*

54. 

55. 

d.<sup>\*)</sup> The Turn. — *Der Doppelschlag.*

56. 



<sup>\*)</sup> A chromatic sign over or under the turn-sign signifies, that the highest or lowest note of the turn is to be altered accordingly; e.g.

Example. 

Musical score for measures 56-57, featuring three staves of music. The top staff uses a treble clef and a key signature of four sharps. The middle staff uses a bass clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 56 consists of two measures of eighth-note patterns. Measure 57 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.

57

Example. *Ausführung.*

Musical score for measure 57. It shows a treble clef staff with a key signature of one sharp. The first measure consists of sixteenth-note patterns. The second measure consists of eighth notes. The third measure consists of sixteenth-note patterns. The fourth measure consists of eighth notes.

Musical score for measures 57-58, featuring three staves of music. The top staff uses a treble clef and a key signature of one sharp. The middle staff uses a bass clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 57 consists of two measures of eighth-note patterns. Measure 58 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.

58

Example. *Ausführung.*

Musical score for measure 58. It shows a treble clef staff with a key signature of one sharp. The first measure consists of sixteenth-note patterns. The second measure consists of eighth notes. The third measure consists of sixteenth-note patterns. The fourth measure consists of eighth notes.

Musical score for measures 58-59, featuring three staves of music. The top staff uses a treble clef and a key signature of one sharp. The middle staff uses a bass clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 58 consists of two measures of eighth-note patterns. Measure 59 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.

## IV.

## \*) THE TRILL.— DER TRILLER.

At first, very slowly, then somewhat faster, finally, in exact time.

*Anfangs sehr langsam, dann etwas schneller, schliesslich streng im Takt.*

59.

\*) The Trill, indicated by the sign , consists of a very rapid and even alternation of the main (large) note with the major or minor second above it. It is closed by the After-beat, embracing the second below the main note and the main note itself.(Nos. 55, 56, 57, 58, 59). Its rapidity depends partly on the skill of the singer, and partly on the character of the piece. As a rule, high voices can trill most rapidly; low ones will perhaps do best to content themselves with a moderately rapid trill, executing it very evenly and easily, though firmly and distinctly.

79

60.

*Example.*

*Ausführung.*

61.

61.

Example.  
Ausführung:

62.

Example.  
Ausführung:

63

The musical score for piano, page 81, system 63, contains two staves. The top staff is in treble clef, common time, and has a key signature of one flat. It consists of two measures. The first measure starts with a whole note followed by a melodic line of eighth notes. The second measure continues with a melodic line of eighth notes. The bottom staff is in bass clef, common time, and has a key signature of one flat. It also consists of two measures. The first measure shows harmonic patterns with a bass note on the first beat and chords on the second and third beats. The second measure shows harmonic patterns with a bass note on the first beat and chords on the second and third beats.

82  
Part III.

\*TWENTY SOLFEGGI.—ZWANZIG SOLFEGGIEN.

Moderato.

1.

Andante.

2.

\* Always carefully observe the breathing-marks ('). Compare Preface "On taking breath".  
Breath is, of course, to be taken at the rests.

## Andante.

3.

sol fa sol la sol re si la si do si sol

re sol si la re sol fa mi re

re do si do la do sol la si sol

la sol mi re re mi la do si

la sol mi re mi fa sol si mi re fa sol

Molto moderato, con Portamento.

4.

Andante.

5.

fa sol la la si do re re do re mi la re mi re do si la fa

la sol fa mi re fa sol la si si la sol fa fa sol la si do re

*Allegro maestoso.*

Melody by Lvoff.

6\*)

do re do la fa fa mi re do re si do

la la si do si la si la sol la la

mf

fa mi re do re do fa mi re do si la sol fa

p

Moderato.

7.

sol si la —————— la do

*p*

si —————— mi re do si

la fa mi re la

re sol mi

mi re do si re do mi la sol si la sol

Andantino.

8.

re do re do si fa mi remi re do  
re do re do

si sol do sol la sol fa fa do si la si

sol re do si do mi sol sol fa si si la si do

re mi sol sol fa re do sol la si

Moderato, sempre legato.

9.

mi do mi re mi fa sol fa mi fa sol la fa la

sol la si do si la si do mi re do si

la si la sol la sol fa mi re mi re do

Andantino. *poco a poco cresc.*

10.

re fa mi mi sol fa re fa la re re mi

fa mi re la si la mi re re la do  
 si si fa mi la fa re fa mi *poco rit.*  
 fa la re do si la si la sol la sol fa la do la  
 re la sol fa mi mi fa la re re  
 mi re la sol do si si mi re do si la si la sol fa mi fa re

Andantino con espressione.

11.

fa sol la mi fa      sol la si fa sol la do

fa do re do sol do si la si do      do mi re la si

la do si fa sol fa      fa re si la sol fa sol fa

Allegro moderato.

12.

re si sol fa sol la si la si do do

re si sol fa si re do sola fa

fa mi re do si la sol fa sol fa sol fa do fa

fa mi re do si la si re mi fa fa sol la si do

*molto rit.*

*a tempo.*

re si sol fa sol la si si sol do

mi re do sol do si la sol fa mi fa fa sol sol la si

*poco rit.*

*colla parte.*

92

Melody by W.A. Mozart.

Andante.

13. *p*

la do fa fa sol la si re do si la sol do mi fa la re si

do si la re do si si do sol sol la do si la re do si la la si sol

do si la sol fa si la la sol sol fa fa mi re do remi fa sol la do

fa fa sol la si re do si la fa re si sol mi do mi fa si la sol

fa re fa sol si la sol la si fa la si re la sol sol fa

## Andante maestoso.

14.

la do si la sol la sol si la sol fa mi

mi sol si re do la la do mi sol fa re

re si do re la mi mi sol si do mi do

si re si la do la sol la si do mi do

si re si la do la sol mi fa mi la *rit.*

\*) Syncopation.—*Synkopen.*

Allegretto.

15.

\*) A tone beginning on a weak beat and prolonged over the next strong beat, forms a Syncopation. Even the preceding strong beat loses in strength as compared with the syncopated note, while the following (tied) strong beat quite loses its accent. Thus in Ex. 15, the accent falls on the 2nd eighth-note instead of on the 3rd. In their proper place, such syncopated passages have a striking effect. In N° 16, again the accent is shifted from the 3rd quarter-note to the 4th; in the last 8 measures the eighth-notes are syncopated.

sol fa sol si re si sol re fa mi do do do do mi re  
 — si sol do mi re la sol re do re re sol la si mi re  
 rit.  
 la mi re si sol re sol la si mi re la mi re sol la re do  
 si re re do si la fa re la re do si re re do la mi re remire  
 rit.  
 a tempo.  
 re sol la si mi re la mi re si sol sol si re mi do mi re la sol

Poco moderato.

16.

mi sol si la fa mi sol fa

*cresc.*

sol si mi re si do fa si

*p*

fa sol la si do si mi sol si la do fa la sol si mi

*p* > > > *f* > > >

mi mi mi mi mi fa mi re do si la sol si si si re mi si sol mi

Andante.

17.

si la sol si la re do si la do si sol re si sol si

la fa la sol mi fa re la re sol la si

*cresc.*

si mi la si do mi mi re si sol

fa sol la si do re si si mi re fa la do re

mi sol si si do re si la sol fa mi re do mi fa sol

## Allegro marcato.

18.

do si do re do la fa sol fa sol la sol mi do  
fa mi fa sol la fa mi sol do mi fa re si sol fa re do  
do mi sol si la sol fa la re si do mi do la fa sol la do si fa re fa  
mi re do si la sol fa la do do mi re do si la sol fa

## Moderato.

Melody by W.A. Mozart.

19.\*

la re fa la sol sol sol si la sol sol fa mi mi fa fa sol sol

*, poco a poco cresc.*

sol fa mi mi la la sol mi sol si si la la re

do si la la sol la la la la si si si re do si

*poco a*  
si la sol sol sol si la sol sol fa mi fa mi fa fa

*poco cresc.*  
fa mi re sol sol sol sol fa mi la la sol la si fa mi fa

*p*, *f*  
sol sol re re mi si do re do si la re sol fa mi re

\*) Andante.

*poco cresc.*

Melody by Franz Schubert.

20. *p*      *f*

la la si la sol do do re do si mi mi fa mi re do si

*p*      *cresc.*

la do si la sol la la si la sol do do re do si

, *decresc.*, , *decresc.*

mi mi mi re re re mi re do si la la sol sol fa mi

*p*

re si mi do

\*) From the Andante of Schubert's "Tragic Symphony."

*p* *poco a poco cresc.*

*p* *poco a poco cresc.*

*mf*

*p* *mf*

*mf* *f*

*mf* *f* *p*

Remark. Before beginning the Exercises on Vocalisation, the teacher will do well to go through Concone's well-known 50 Ex. on Voc. with the pupil, the exercises here following being decidedly too difficult for the latter.

## Part IV.

Twelve Exercises on Vocalisation.  
Zwölf Vocalisen.

Edited by MAX SPICKER.

\*) Andante.

1.

*molto legato.*

\*) Russian Folk-song "The Red Sarafan."

*poco animato.*

*poco animato.*

*riten.*

*riten.*

*poco rit.*

*poco rit.*

Allegretto marcato.

2.

rit.

rit.

*rit.**a tempo**p**rit.**a tempo**a tempo**p**sf**sf sf**Allegro.*

3.

106

Allegro marcato.

4.

rit.

*a tempo.*

rit.

*a tempo.*

*a tempo.*

*a tempo*

107



*D. C. al Fine.*

## Tempo di Polacca.

5.

Musical score for piano, page 109, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic *p* and a crescendo *mf*. The middle system begins with a dynamic *p*. The bottom system starts with a dynamic *poco rit.*, followed by *a tempo*. The final staff concludes with a dynamic *risoluto f*.

*p*      *mf*

*p*

*poco rit.*      *a tempo*

*poco rit.*      *a tempo*

*risoluto f*

*a tempo.*

*sf*

*sf*

*rit.*

*rit.*

*a tempo.*

*sf*

*sf*

, *poco rall.*

, *poco rall.*

*rit. pp*

*pp*

*sf*

Allegretto.

*legg.*

6.

*poco rit. a tempo*

*poco rit. a tempo*

113

*a tempo*

*mf rit.*

*a tempo*

*calando*

*rit.*

*rit. >*

*a tempo*

*poco rit. a tempo*

*a tempo*

Allegretto.

7.

*sosten.*

*animato.*

*molto legg. ed animato*

*dim.*      *mf*

*pp*

*allarg.*      *p*

## Andantino grazioso.

8.

*legato.*

*f*

*sf*

*legato*

The musical score consists of ten staves of music for three voices (Soprano, Alto, Bass) and piano. The piano part is located at the bottom of the page. The music is divided into measures by vertical bar lines. Each measure contains several notes, some of which are connected by horizontal lines. The dynamics are indicated by various symbols, including *f*, *ff*, and *p*. The tempo is indicated by a '3' over a bracket under the first two staves.

These breathing-marks<sup>(1)</sup> are to be observed only in case the breath does not hold for the entire phrase.

A page from a musical score featuring eight staves of music for two pianos. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes throughout the page, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, and B major. Measure numbers are present above the first and third staves. Articulation marks such as 'sf' (sforzando) and dynamic markings like 'p' (piano) and 'f' (forte) are included. The music consists of various note patterns, including eighth and sixteenth notes, and rests.

Musical score page 121, measures 1 through 8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 9 starts with a dynamic *rall.* (rallentando). Measure 10 starts with a dynamic *p* (pianissimo).

*Allegro non troppo.*

Musical score page 121, measures 9 through 16. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes.

*cresc.*

*p*

*3*

*colla parte.*

*a tempo.*

*a tempo*

*colla parte.*

*a tempo.*

*mf*

## Allegro di bravura.

123

10.

10566 d

124

*sosten.*

*s/p*

*rit.*

*a tempo.*

*rit.*

*f*

*rit.*

*f a tempo*

10566 d

125

p f

sf

> p.

>

10566 d

## \*) Tempo di Mazurka.

11.

poco rit. , a tempo.

poco rit.

*sf*

\*) Sharply accent the rhythm in singing. The accents in the accompaniment must also be strictly observed, as this rhythmic peculiarity forms the chief characteristic of this Polish dance (the Mazurka).

127

*poco rit.*

*a tempo*

*f*      *pp*      *f*      *dim.*

*mf*

*mf*

*poco rit.*

*sf*

*p*      *poco rit.*

*a tempo.*

*sf*

*a tempo.*

*legato.*

*sf*

*p*

*rit*

*a tempo.*

*dim.*

*rit*

10566 d

poco rit. a tempo.  
a tempo.

130

1st Staff: Treble clef, G major (2 sharps). Measures 1-12.
 2nd Staff: Bass clef, G major (2 sharps). Measures 1-12.

Measure 1: Eighth-note patterns in treble, sixteenth-note patterns in bass.

Measures 2-4: Eighth-note patterns in both staves.

Measures 5-8: Eighth-note patterns in both staves.

Measure 9: Eighth-note patterns in treble.

Measure 10: Sixteenth-note patterns in bass.

Measure 11: Eighth-note patterns in treble.

Measure 12: Sixteenth-note patterns in bass.

Dynamics and Instructions:

- Measure 1: *sf*
- Measure 2: > (upward arrow)
- Measure 3: > (upward arrow)
- Measure 4: > (upward arrow)
- Measure 5: > (upward arrow)
- Measure 6: > (upward arrow)
- Measure 7: > (upward arrow)
- Measure 8: > (upward arrow)
- Measure 9: > (upward arrow)
- Measure 10: > (upward arrow)
- Measure 11: > (upward arrow)
- Measure 12: > (upward arrow)
- Measure 12: *cresc.*
- Measure 12: *rall. p*
- Measure 12: *p*
- Measure 12: *sf*
- Measure 12: *accel.*

## Tempo di Valse.

12.

Tempo di Valse.

12.

*mf* *cresc.* *sf*

*p* *cresc.*

*p legg.*

sf

sfp

poco rit.

mf

p

cresc.

legg.

p

Free. *poco rubato*

*rit.*

*in Time.* >

*Free.* >

*in Time.* >

*p*

*p*

*p*

*p*

*p*

Musical score for piano, page 134, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings such as *sf*, *v.*, and *mf*. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. It includes dynamic markings such as *f*, *f*, *p*, *cresc.*, *f*, *legg.*, *p*, and *tranquillo.*. The music features various note values, rests, and slurs, typical of a piano sonata or concerto movement.

The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a bass clef, and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. Various dynamics are indicated throughout the score, including 'cresc.', 'Brillante.', 'f', 'sf', and 'accel.'

*\*) Brillante* = brilliantly, with virtuosity. *\*\*) Cadenza* = a passage before the close, giving the singer an opportunity to display his virtuosity.